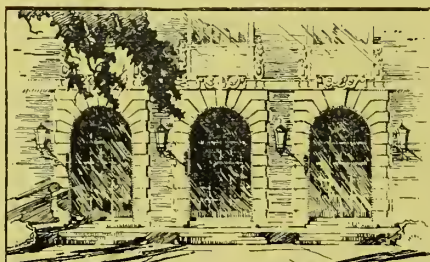


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The Picture Book
And its Illustrators

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THE PICTURE BOOK AND ITS ILLUSTRATORS.

by

MARGARET AMIDON GRAMESLY

THESIS FOR THE DEGREE OF BACHELOR OF LIBRARY SCIENCE

in the

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The picture book and its
illustrators.

IS APPROVED BY ME AS FULFILLING THIS PART OF THE REQUIREMENTS FOR THE DEGREE

OF

Bachelor of Library Science

Latharine E. Sharp

HEAD OF DEPARTMENT OF

Library science

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INTRODUCTION.

To-day is an age of literature not only for adults, but for the little ones as well. "There was a time" says Horace E. Scudder, "beyond the memory of men now living, when the child was born into literature. At the same period books for children began to be written". He thinks, "that we are justified in believing childhood to have been discovered at the close of the 18th century." Juvenile literature is then a recent production.

The earliest forms of books for children were the folk tales of the different nations, which have been told to children of all ages, and which even to-day form the foundations of some of our most interesting fairy tales.

Up to the Georgian era in England, there were few books for children and those were most of them old ballad and chap books, consequently if the child cared at all for books he was given such ones as Addisons' "Spectator". The earliest rhymes and jingles of England, which finally developed into the modern "Mother Goose", began about the third century A. D. and had more or less of an underlying political sentiment. These melodies were only a particular class of juvenile literature, and childrens' books as real books were probably first known during the latter part of the reign of Queen Anne, when a play book for children was published in 1703 by John Newbery.

In America the development of the child's book differs from its development in other countries. Our nation is a comparatively new one, with new traditions. We have no myths or legends



handed down from ages untold which we may weave into fantastic tales to tell our children. We must admit that America is a child of the ages, and for this reason she has found it necessary to borrow from other countries. Grecian heroes must be the heroes whose marvelous deeds still delight old and young, and the tales of Arabia with her enchanted gardens and palaces have lost none of their charm in the light of the 20th century. But while America is willing to acknowledge her indebtedness to other countries it must be conceded that she is producing a juvenile literature of her own.

Reading begins very early with the little folks of America, and they show themselves to be quicker and more susceptible than English children.

Seventy-five years ago in New England childrens' books were very few. The "New England Primer" was one of the standards and Bunyan's "Pilgrim's Progress" might have been more popular if it had not been swamped in explanatory notes. A family by the name of Taylor devoted itself to the production of juvenile literature. Dr. Taylor's little books were mildly amusing and moral, each page containing a small cut with a few words of explanatory nature. Animals were the predominating feature of the wood cuts, for through them Dr. Taylor felt he could best bring out the moral.

Within the last thirty years the subject of children's literature has been constantly discussed by parents, by teachers, by librarians and by other people interested in the welfare of children. It is the kind of literature to give a child, which seems to be the most difficult problem to solve. It is necessarily a question about which opinions must differ, and concerning which



experience is the only teacher. If to determine what books to put in the hands of boys and girls of fourteen and fifteen years causes the parents anxiety, what must they feel in selecting books for the babes and little ones? The latter is a task which requires a great deal of care. Selection must be made only after careful perusal of each page and close study of the literary needs of the child. It is a mistake to think it possible to judge a child's book by the title alone or by a hasty glance through its pages. It is positively necessary to read the text, and to examine the pictures finding the good and bad points in the book from the standpoint of the child.

One of the surprising things about the literary output of the twentieth century is the remarkable number of children's books which are being produced. Parents have much to be thankful for in many of these juvenile publications, for the best literary and artistic talent of the country has been devoted to the needs of the children. As a result of this, we have books for the dreamy imaginative child and others for the child of a practical bent. There are books for the children who can read their own stories and books composed entirely of pictures for the little tots who have not learned their letters. It is the latter class, the picture books of the nursery with which this paper is chiefly concerned.

BOOK ILLUSTRATION.

Before going into the details of the picture book, it might be well to say something about illustration which is an important feature of the modern book. "Perhaps there is no one gift which conveys a greater sense of power than good illustrating, or

*Living Age, Jan., 1872. 112:67



one which wins for its possessor a more undisputed reputation."

The desire for pictures is as old as the world, and book illustration is by no means a modern production. In fact the early carvings on rock and other hard substances were only different forms of illustration. The existence, however, of illustration as a separate craft and illustrators as a distinct body of craftsmen is really the growth of the last sixty years.

In a recent lecture before the New York Art League, a speaker remarked that there was to-day no more promising field of art than that of book illustration and that it was no longer regarded as the last resort of an unsuccessful painter. It is now one of the most living and vital of the fine arts and among its followers are many good artists who do nothing else but illustrate.

In America perhaps, the progress in illustration has been more marked than in any other country, though at first the advance was rather slow, owing to the fact that the public mind had to be educated up to the appreciation of good art in books. Now, however, some of the best artists devote their time to illustration, which has steadily improved.

ILLUSTRATION OF CHILDREN'S BOOKS.

*"Children's books", says Mr. Walter Crane in his book, 'Of the Decorative Illustrations of Books, Old and New', "hold a peculiar position, they are attractive, ^{to} designers of imaginative tendency, for in a sober matter of fact age they afford the only outlet for unrestricted flights of fancy open to the modern illustrator." Illustration is an important feature in the making of juvenile literature. This is especially true of the juvenile

literature of to-day. In a recent address at the opening of a fine art institution the president of the Royal Scottish Academy stated that there was no better example of the increased attention and study directed toward art than that afforded by the brilliantly illustrated picture books now being issued each year in great numbers for the nursery. He even went so far as to say that he considered them one of the most potent factors in moulding the future tastes of the nation.

There is a great difference between the picture books of to-day and those of the past. The former are prepared with great care and issued from the press in great numbers each year. Formerly the nursery which received one half dozen books during a season, was considered fortunate, now a constant succession pours in. This last fact in itself is a detriment to the child, for he is scarcely able to realize one book before another is thrust upon him, and he really gains little benefit from either one.

Are the children's books of the present too profusely and brilliantly illustrated? It would seem that they are, but it can not be truly proved and there will always be some doubt about it. Nature determines that the education of a child shall be in the senses and muscles, the affections and fancy rather than in the critical judgment and logical understanding or analytical reasoning. Mr. Ruskin says, * "It is of the greatest importance early to secure a habit of contemplation in a child; it is a grave error to multiply unnecessarily or to illustrate with extravagant richness the incidents presented to a child's mind." In the above words Mr. Ruskin has plainly stated the reasons why we should demand fewer

*Art Journal, 1883. 35:20.

books and better illustrated ones for our children.

Much of the actual fault in our picture books lies in the illustrations, most of which are gaudy, brilliant and grotesque. We can not be absolutely sure what the child really appreciates in illustration, but we do know that surprise is one of the main sources of his enjoyment of a picture. The grotesque and unreal may appeal to him in some respects, but such pictures do not present to children's minds the natural state of affairs. Violent colors and violent combinations are not suitable for children's eyes. They need the artistic blending and natural combinations which exist in real life.

In making the pictures for a child's book the illustrator finds he has more to do than he imagines. If he be a conscientious workman he studies his text and makes the picture correspond to the words. Above everything the picture must be true to life.

The real secret of a child's book and its illustrations consists not merely in its being less dry and difficult, but in being more rich in interest, more true to nature, more exquisite in art, and more abundant in every quality which appeals to childhood's keener and simpler perceptions. The ideal picture book should suggest stories and the pictures still be worthy illustrations.

Although America has so many artists who follow professional illustration, it is a well recognized fact that the best work in picture books for children is done in France and England.

ILLUSTRATORS OF CHILDREN'S PICTURE BOOKS.- FRENCH.

The French illustrations for children's books show the influence that English decorative art has had in the France of the 20th century, but are nevertheless characteristic of the French nation. They show, too, the great interest and delight that all French people take in anything that pertains to childhood.

The reproduction and printing which is done in France, is remarkably good, and the proportion of artists whose work is seen reproduced is exceptionally large as compared with the number in other countries.

The best known illustrator of children's books in France is Maurice Boutet de Monvel. He was born in Orleans, France, in 1850. He did not start out with the intention of becoming an artist, but was so fond of the work that he finally gave up all thoughts of any other profession. His first attempt at illustration was a small history of France, which had but little success. About the same year in which he published the history, he began to illustrate for the "Saint Nicholas" of Paris. His work in this magazine constantly increased in popularity until he had more than he could do. In 1882 he conceived a plan for collecting his illustrations and publishing them. His first book of this kind was called "Chansons et Rondes pour des Petits Enfants", and was such a success that he followed it by another of the same kind entitled "Chansons et Rondes pour des Petits Enfants de France." De Monvel is really a painter of children and never has ^{the} child been portrayed with such keen insight into the child's character. In his nursery

books he has given the children as they feel and think, which is a rare talent and one which few artists possess. De Monvel will be found in Paris, in a quiet street beyond the Luxembourg. Here he works in a rich studio which contrasts oddly with the provincial surroundings. He is very fond of children and likes to paint them above all else. He is a hard worker and will leave no stone unturned to achieve the results for which he is striving. He has been compared with Miss Greenaway, and in some respects their work is alike. De Monvel admires her work very much, and feels honored in being considered so much like her. His books are very popular in this country, especially with parents and librarians who know and appreciate first class art in children's books. They are rather hard to obtain from the book-stores however, because they are expensive and are seldom shown unless by special request. This is due to the fact that there is more money in the brilliant, gaudy picture books. In spite of the expense of De Monvel's books, librarians with experience in the matter favor their purchase, because the children derive so much pleasure in looking at them.

ILLUSTRATORS OF CHILDREN'S PICTURE BOOKS.- ENGLISH.

In England there are several names which are prominent in the field of illustration and foremost among them is that of Walter Crane. He was born in Liverpool in 1845. At an early age he manifested artistic tendencies and when he was sixteen years old he exhibited his first picture at the Royal Academy. He began work as a landscapist but during the last few years he has devoted his time to illustration and decorative art. Much of his success in

color work is probably due to the fact that he was for a time associated with the craft of color printing and learned to understand its possibilities. No one for many years has produced such beautiful illustrations for juvenile books as has Walter Crane. In the use of flat tones and solid blacks he has been somewhat influenced by the Japanese. In 1874 he published "Old Mother Hubbard" which was followed in 1876 by the "Baby's Opera", and in 1878 he issued the "Baby's Bouquet". The last two are among the very best of his books. Mr. Crane attempted to illustrate Hawthorne's "Wonder Book" but was not very successful. Artists criticise the pictures in regard to the backgrounds, claiming that it is difficult for the child to pick out the picture, so intricate is the design. Most of his work is delightful, and his children are clear-eyed, soft-faced and happy-hearted. His colors are exceedingly dainty and there is a freshness about his work which is decidedly pleasant. His books are very popular in America.

Another name frequently mentioned in connection with that of Walter Crane is Randolph Caldecott. He was born in Chester, England, in 1846 and died in 1886. He was educated at King Henry VIII.'s school and early in life showed his artistic bent by carving animals in wood. His father discouraged all artistic desires, but in 1871 Caldecott went to London with a view to becoming an artist. His genius was thoroughly English and he was exceedingly fond of portraying out-door life. His humor was vivacious and appealed to the child. The first two of his sixteen picture books appeared at Christmas in 1878, being the "House that Jack built" and "John Gilpin". Just now new interest is being felt in Caldecott's books and the people are beginning to realize and appreciate the full value of

his illustrations and to see that the children actually enjoy them.

Mr. Harry Furniss was born in Wexford, England 1854. At the age of nineteen he settled in London with the object of becoming an artist. He has contributed to the "Illustrated London News" and to "Punch". He has done some remarkably good work in children's colored picture books, one of the best known of these being "Romps".

His children are full of life and movement, ^{however} they are more like ideal children than real ones.

It might be well to mention ^{among} English illustrators Mr. Gordon Frederick Browne, who has done some good work for children's books. He was born in 1859 in Banstead, Surrey. He studied for a while at South Kensington and at the early age of seventeen illustrated his first book. Some of the picture books which he has illustrated are "National Rhymes for the Nursery", "Sweetheart Travellers", and "Grimm's Fairy Tales". The last named book is not a picture book, but contains some of Mr. Browne's finest work. His boys and girls are very well drawn, but his animals are especially good, being very life like.

There are few children of the present generation who are not familiar with the name of Miss Kate Greenaway. She was born 1846, and died in 1901. No other artist has accomplished so much in such a limited field for she has made her reputation almost entirely in the line of children's illustrated books. For thirty years she was devoted to illustration, and first began by issuing a series of Christmas cards which were very successful and sold by the hundred. Her first illustrated book was "Under the Window" which had a remarkable sale, as many as 150,000 copies being sold. Her other books followed in rapid succession.

The list is quite long, a few of the most noteworthy being, "A Apple Pie" in 1876, "Book of Games", "Birthday Book for Children", "Painting Book for Children" and "April Baby's Book of Tunes". Miss Greenaway's children are delightful, being quaint and picturesque, and always happy, but never boisterous or rude.

ILLUSTRATORS OF CHILDREN'S PICTURE BOOKS.- AMERICAN.

The profession of illustration in America is very much overcrowded and especially in that part of it which has to do with children's books. It is impossible to select a certain few from among the army of illustrators and call them representative, because there are many names at present little known, which in a few years may be at the head of the profession.

Among the men who stand first in American illustration is ^{HOW} Howard Pyle. He was born in Wilmington, Delaware in 1853 and his art education was received in the Students' Art League of New York city.

His artistic ability is of a very high order and tends toward the decorative. His work shows a peculiar quality which he has adopted from the German illustrators, especially from the illustrations of Dürer. Although Mr. Pyle follows the style of the early Germans, he can not be called a copyist, for he has put into his pictures much that is his own, and much that is absent in the old masters. Mr. Pyle excells above all things in composition, everything that he does being almost perfect in arrangement. Some of his first work was done for "Harper's Young People". In 1887 he illustrated "The Wonder Clock", in 1895 "Twilight Land" and

"The Garden behind the Moon". He is a writer as well as an artist and often illustrates his own stories.

Peter Newell was born in Illinois, near the town of Bushnell, and his art education was mainly received in Jacksonville of the same state, where he apprenticed himself to a maker of crayon portraits. He did not begin to use the simple flat tones which now characterize his pictures until about 1893, but it is in this flat tone work that he has made his widest reputation. All the work which he has brought out is his own and in many cases he writes verses to accompany his pictures. He has done some pictures in color and his chief book with such illustrations was "Topsys and Turvys". The conception of this odd book was original with Mr. Newell. It is told of him that he was one day working in his studio while his children were sitting on the floor near by carefully examining an illustrated book and holding it upside down. This worried him so much that he conceived the plan of making a picture book which should have no up and down, and the result was the "Topsys and Turvys". These books are always a source of delight to the little ones.

Maxfield Parrish was born in Philadelphia in 1870. He comes of old Quaker stock and inherits his artistic abilities. His art education was received in the Pennsylvania Academy of Fine Arts where he remained for three years and later entered Mr. Pyle's class at Drexel Institute.

His earliest work was the designing of pictures for Baum's "Mother Goose in Prose", which is practically the only picture book with which his name is connected.

William Wallace Denslow was born in Philadelphia in 1856. He studied drawing at Cooper Institute and his first work at illustrating was art work for newspapers and magazines. His picture books are altogether different from those of the artists mentioned above. He has illustrated the following nursery books, "Father Goose, his Book," "The Wonderful Wizard of Oz," "Night before Christmas," and "Denslow's Picture Books for Children." His illustrations are mostly done in three tones, being usually black, white and some flat color, generally yellow or orange. There is a great difference of opinion in regard to Mr. Denslow's books, many people objecting to them on the ground that they are not good art. The best test of their worth, however, is in their popularity with the children who are especially fond of them.

Mr. Oliver Herford was born in England, but he lives in America. He has for several years done much cartoon work, his first attempt being a caricature of Tennyson. Many of his most characteristic fancies have appeared in "Saint Nicholas," where his quaint verses are illustrated by his own pictures. He has a way of humanizing animals and fairies which is very rare in juvenile literature. He has illustrated Harris's "Little Mr. Thimblefinger," and a book of his own called "Pen and Inklings."

In America a large number of women follow the profession of illustration. Many publishers of children's books prefer women illustrators, claiming that a women has a more delicate touch and a keener insight into childish character than has a man.

Mrs. Maud (Humphrey) Bogart was one of the first women who became conspicuous in picture work for children's books. She was born in Rochester, New York. As a child she showed a marked

talent for art and was very fond of drawing animals. She studied at the Student's Art League of New York and while there she first developed a decided tendency toward illustration of children's books. Later she went abroad and studied for several years at the Julian Studio in Paris. After her return from France she made some Christmas cards and studies for Prang and other companies. Most of the reproduction of her water color work has been under the supervision of Frederick A. Stokes & Co. They issue each year as a special feature a child's book illustrated by Mrs. Bogart. Some of her most typical work is to be found in M. B. Booths, "Sleepy-time Stories." During the Spanish-American war Mrs. Bogart illustrated a series of little battle books, the text for them being furnished by her sister Miss Mabel H. Humphrey. These books were also published by Frederick A. Stokes & Co. Mrs. Bogart has done some very good color work for the children's magazines of America. She sees only the beautiful and lovable side of a child's nature and her children are always bright, pretty and in pleasant surroundings.

Two young women who have done quite a little in the line of children's books are Miss Ethel Mars and Miss Maud Hunt Squire. Miss Mars is an Illinois girl and was born in Springfield in 1876 and Miss Squire was born in Cincinnati in 1875. Both of them studied in the Art Institute of Chicago and were inseparable while there. Miss Mars also studied at the Cincinnati Art Academy. Miss Squires from her youth has made a specialty of street arabs and small boys. Her work as a painter is unimportant, but she is a very clever illustrator. These two girls have worked together illustrating colors and have made pictures for "Children in our Town," by Miss Carolin Wells, and "Child's Garden of Verses," by

Stevenson.

Miss Ida Waugh is a Philadelphian by birth and studied in the Academy of Fine Arts at Philadelphia. She inherited her artistic ability from her father who was a painter of some note. Even in childhood she manifested a desire to draw children, and was always portraying them; later carving baby faces from apples and modelling them in bread. At the suggestion of a friend she collected her drawings and published them in color. She followed these by another book of sketches called "Holly Berries", with short stories by Amy Blanchard, and later by "Wee Babies," which was very successful. In 1888 Miss Waugh issued an "Alphabet Book," and in 1880 she went to Paris to study. Her pictures of children are very pleasing with their broad foreheads and curly hair. Miss Waugh is exceedingly fond of children and this probably accounts for the delightful way in which she pictures them.

It is perhaps somewhat out of place in a thesis on picture books to mention the name of Miss Fanny Young Cory. She has done, however, some work that is distinctly for the child, but most of her illustrating has been done for magazines and with books about children for grown people. The first art work which Miss Cory attempted was reproduced in the "Saint Nicholas", and she still continues to decorate its pages with her charming children.

The same thing that has been said of Miss Cory may be said of Miss Elizabeth Shippen Green and Miss Jessie Wilcox Smith and Miss Florence Scovel Shinn. Their work is mostly confined to magazines or to books too old for the younger children.

Miss Blanche Ostertag was born in St. Louis, Missouri. She studied art with Shermittter Laurens and Collins, Paris and is



a member of the Society of Western Artists. She never gives any personal information concerning her work and little is know about her method and style. She has illustrated "Old Songs for Young America."

Miss Ethel Reed has done some very peculiar illustration, and in the "Arabella and Araminta" stories some of her most typical work may be seen. Her compositions are very dainty and artistic, but her children are as far removed from nature as possible. She has also drawn pictures for "In Childhood's Country" by Mrs. Moulton.

In conclusion it may be said that in this thesis there has been no attempt to include the names of all artists who make picture books, and only a few of the best known have been given. An effort has been made, however, to tell something about the life and work of each illustrator mentioned, special stress being laid upon the American illustrators and more space being devoted to the discussion of their work.

The following alphabetical list includes the names of the artists mentioned above, with a list of the picture books which each has designed:

Bogart, Mrs. Maud (Humphrey)

Booth..	Sleepy-time Stories.
Humphrey.	Children of the Revolution.
	Gallant Little Patriots.
	Little Continentals.
	Little Heroes and Heroines.
	Treasury of Stories, Jingles and Rhymes.

Browne, Gordon Frederick.

Crockett. Surprising Adventures of Sir Toady Lion.
Sweetheart Travellers.
Grimm. Fairy Tales.
Gilly Flower.
Jim.
National Rhymes for the Nursery.
Prince Boohoo.

Caldecott, Randolph.

(The) House that Jack Built.
Jackanapes.
John Gilpin
Some of Aesop's Fables.

Corry, Fanny Young.

Her work has been confined mostly to magazines.

Baum. (the) Enchanted Island of Yew.
Brown. (A) Pocketfull of Posies.
Pet and Polly Stories.

Crane, Walter.

(The) Baby's Bouquet.
(The) Baby's Opera.
(The) Baby's own Aesop.
Beauty and the Beast Picture Book.
(The) Farmyard A, B, C.
Little Red Riding Hood.
Old Mother Hubbard.
Pan Pipes.
(The) Railroad A, B, C.
Sing a Song of Sixpense.
(The) Three Bears.

De Monvel, Maurice Boutet.

Chansons et Rondes pour des Petits
Enfants.
Chansons et Rondes pour des Petits
Enfants de France.
Widor. Vieilles Chansons et Rondes.

Denslow, William Wallace.

Baum.	Father Goose, his Book. Songs of Father Goose. Wonderful Wizard of Oz.
Denslow	Dot and Tot in Merryland. The Night before Christmas. Picture Books for Children.

Furniss, Henry.

Carroll.	Sylvie and Bruno. Romps. Travels in the Interior.
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Green.

Work has mostly appeared in magazines.

Greenaway, Kate.

(A) Apple Pie.
Alphabet Book.
April' Baby's Books of Tunes.
Birthday Book.
Book of Games.
(A) Day in a Child's Life.
Little Ann.
Marigold Garden.
Mother Goose.
Painting Books.
Pied Piper of Hamelin.
Queen of the Pirate Isle.
Searchlight Stories.
Under the Window.

Herford, Oliver.

Harris.	Little Mr. Thimblefinger. Mr. Rabbit at Home.
Herford.	Artful Antics Celestial Circus. Child's Primer of Natural History. Wagner for Infants.
Wells.	Jingle Book. Phenomenal Fauna.
Wright.	Dream Fox Story Book.

Mars, Ethel.

Collaborates	with Miss Squire.
Hobart.	L'il verses for l'il fellers.
Kingsley.	Heroes.
Lamb.	Adventures of Ulyses.
Smith.	Lovable tales of Janey and Josey and Joe
Stevenson.	Child's Garden of Verses.
Wells.	Children in our Town.

Newell, Peter.

Carroll.	Alice in Wonderland.
	Through the Looking Glass.
Lee.	Tommy Toddles.
Newell.	Pictures and Rhymes.
	(The) Shadow Show.
	Topsy and Turvys.
Wells.	(The) Merry-go Round.

Ostertag, Blanche.

Old Songs for Young Americans.

Parrish, Maxfield.

Baum.	Mother Goose in Prose.
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Pyle, Howard.

(The) Garden behind the Moon.
(The) Story of the Golden Age.
Twilight Land.
(The) Wonder Clock.

Reed, Ethel.

	Arabella and Araminta.
Moulton.	In Childhood's Country.

Shinn, Florence Scovel Shinn.

Work mostly confined to magazines and fiction.

Gilder.	Autobiography of a Tom-boy.
Loomis.	Four masted Cat-boat.

Smith, Jessie Wilcox.

Has worked mostly for magazines.

Bishop.	Last of the Fairy Wands.
Sage.	Rhymes of real Children.
Taylor.	Little Mistress Goodhope.

Squire, Maud Hunt.

See Mars, Ethel.

Waugh, Ida.

Baby Blossoms.
Holly Berries.
Tangles and curls.
Wee Babies.

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Cone, Mrs. K. (Morris)

Children and literature. (see Education, Jan. 1898, 8:290--
298.)

Congdan, C: T.

Over-illustration. (see North Amer. Nov. 1884, 139:480-91.)

Crane, Walter.

Decorative illustration. 1896.

Edwards, G. W.

Illustration of books. (see Outlook, Dec. 1897, 57:817-
822.)

Field, Mrs. E. M.

(The) child and his book. 1891.

Field, W. F.

Problem of children's books. n.d..

Hinton,

Handbook of illustration. 1897.

Hoeber, Arthur.

(A) century of American illustration. (see Bookman, Nov. 1898-Feb. 1899, 8:213-19; 317-24; 428-39; 540-48.)

H. T. P.

(The) new child and its picture books. (see Bookman, Dec. 1896, 4:301-8.)

Illustration. (see Liv. Age, Jan. 1872, 112:67-79.)

Jenks, Tudor.

Choice Christmas books for young readers. (see Ind., 1899, 51:3359-62.)

Lang, Andrew.

(The) library; with a chapter on modern illustrated books by Austin Dobson. 1898.

Morin, Louis.

French illustrations. 1893.

Osgood, Samuel.

Books for our children. (see Atlantic, Dec. 1865, 16:724-735.)

Paulding, P. R.

Illustrators and illustrating. (see Bookbuyer, May 1895, 13: 51-63.)

Pennell, Joseph.

Illustration of books. 1876.

Scudder, H. E.

Childhood in Greek and Roman literature. (see Atlantic, Jan. 1885, 55:13-23.)

Smith, F. H.

American illustrators. 1892.

Welsh, Charles.

Colored illustration for children's books. (see Arts for America, Nov. 1899, 8:575-80.)

Wells, Carolyn.

Writers of juvenile fiction. (see Bookman, Dec. 1901, 14: 349-55.)

White, Gleeson.

Children's books and their illustrators. (Being a special number of the Studio 1897-98.)

Wood, Sir H. T.

Modern methods of illustrating books. 1898.

Yonge, Charlotte.

Children's literature of the last century. (see Liv. Age Aug. 1869, 110:373-80.)

Individual Artists.

Armstrong, Regina.

New ideas in American illustration. (see Bookman, May-June, 1900, 11:244-51, 934-341.) Treats of F. S. Shinn and Peter Newell.

Representative women illustrators. (see Critic, May-June, 1900. 36:417-529.) Treats of Mrs. M. H. Bogart, Ida Waugh and F. S. Shinn.

Carrington, J. B.

Work of Maxfield Parrish. (see Bookbuyer, Apr., 1898. 16:220-24.)

Dobson, Austin.

Kate Greenaway as an artist. (see Art Journal, Feb., 1902. 54:33.)

Doubleday, F. N.

Glimpse of the French illustrators. (see Scrib. Oct.-Nov., 1893. 14:446-57, 578-92.) Treats of De Monvel.

Fairbanks, C. M.

Illustration and art illustrators. (see Chautauquan, Aug. 1891. 13:597-601.)

Lee, Albert.

Peter Newell. (see Bookbuyer, July, 1896. 13:348-50.) An account of his life and work.

Le Quieux, William.

New leaders in American illustration. (see Bookman, Mar. 1900, 11:48-59.) Treats of Maxfield Parrish.

Lucas, E. V.

Kate Greenaway. (see Academy, Nov. 1901, 61:466.)

McVicar, Landon.

Howard Pyle's quality as an illustrator. (see Cur. Lit., July, 1897, 22-42.)

Newell, Peter.

Alice's adventures in Wonderland from an artist's standpoint. (see Harper, Oct., 1901, 103:713-7.)

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(A) group of young illustrators. (see Outlook, Dec., 1899, 66:791-97). Treats of Parrish.

Pyle, Howard.

An old friend with a new face. (see Bookbuyer, Dec., 1897, 15:443-46.)

Randolph, Caldecott. (see Art Journal, 1895, 47:136-381.)

Randolph, Caldecott. (see Artist, June 1898, 22:65-70.)

Spielmann, M. H.

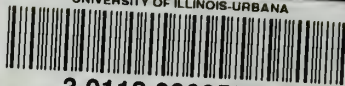
Kate Greenaway; in memoriam. (see Mag. of Art, Jan., 1902, 26: 118) Deals with several artists.

Work of Miss Ethel Reed. (see Studio, May, 1897, 16:230-36.)





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